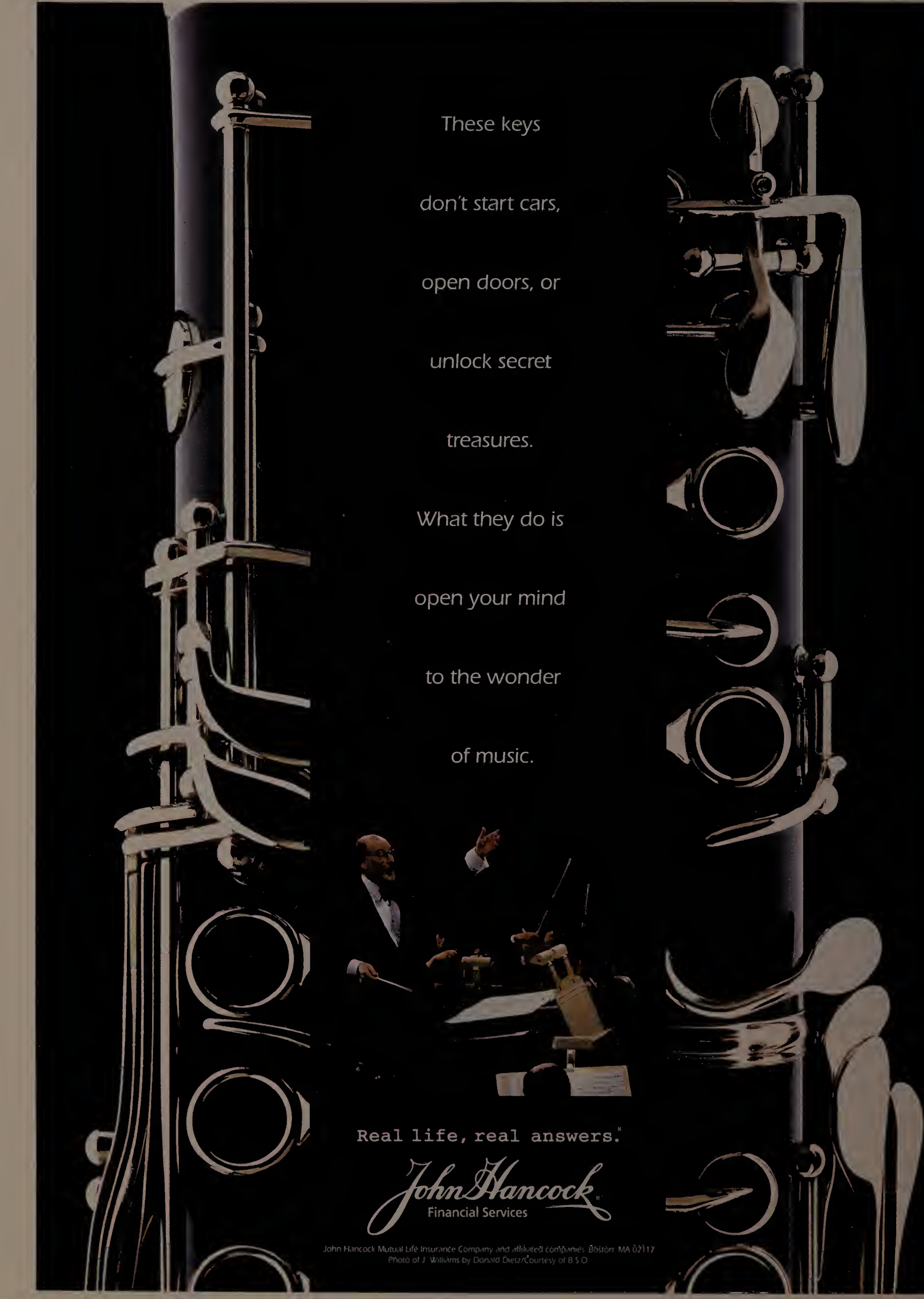


Presidents At Pops

June 3, 1992





These keys
don't start cars,
open doors, or
unlock secret
treasures.

What they do is
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to the wonder
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Welcome...to New England's business leaders who know that especially in tough times the cultural heritage of the Boston Pops and Boston Symphony Orchestras must be protected.

Your presence and your support of the 1992 Presidents at Pops underline that commitment, and we hope that this night is the lively and exciting event that stirs your musical soul and encourages you, the leaders of our community, to "*Think Positive*."

Get those feet tapping, get those hands clapping, and start singing to the delightful Boston Pops music led by Marvin Hamlisch. Tomorrow the good times begin again, so believe. And tonight celebrate your return to smiling and laughing. It's time to have fun again.

And thanks for *standing up* when we asked "who will support the Boston Pops/BSO legacy which was handed down to us for *safekeeping*?"!



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Business & Professional Leadership Association

Why The BSO Needs You

For more than a century, the Boston Symphony Orchestra has been performing to capacity audiences around the world. But, regrettably, filling the concert hall cannot come close to meeting the financial needs of a world-class orchestra, especially in this time of ever-increasing expenses. That's why a group of local business leaders and the BSO formed the Business and Professional Leadership Association.

Today, this vital partnership generates more than 10% of the Orchestra's fixed operating costs annually. It helps to attract and retain the finest musicians and maintain Symphony Hall, one of the great concert halls of the world. Finally, it enables the BSO to sustain its high artistic standards while broadening its service to the Boston community through diverse educational and community outreach programs and free concerts on the Esplanade.

How Your Company Can Participate

Your company can become a member of the Business and Professional Leadership Association (BPLA) with a minimum gift of \$1,500 in support of one or more of the following programs:

- GIVE TO THE *BOSTON SYMPHONY BUSINESS FUND* and help provide essential operating support which directly impacts the BSO's ability to continue its Youth Concerts, community outreach, and education programs, reaching more than 370,000 people annually. A gift of \$1,500 or more entitles your company to the many benefits available to members of the BPLA, in addition to Corporate Corner at Pops tickets, reserved exclusively for Business Fund donors.

- JOIN IN THE FUN AT *PRESIDENTS AT POPS!*

Inaugurated in 1982, Presidents at Pops raises more money for the BSO than any other single event. Each June representatives from more than 100 companies and their guests gather for this gala event, highlighted by a Boston Pops concert. This exclusive benefit performance is especially designed to entertain and salute the companies who support the BSO through their sponsorship of this event.

Sponsorship packages are available for \$6,000 and include 20 tickets to the concert gala complete with cocktails and a picnic supper, and an invitation for two to the black-tie Leadership Dinner.

- CELEBRATE THE HOLIDAY SEASON AT A *COMPANY CHRISTMAS AT POPS!* This unique and festive event is a popular tradition in the Boston area held exclusively for business leaders and their guests. More than 100 sponsoring companies entertain employees and guests at this special holiday performance by the Boston Pops Orchestra. In keeping with the spirit of the season, 200 underprivileged children from the Boston community are invited as guests for this memorable evening, which includes a surprise visit from Santa. Companies may purchase a sponsorship package for \$3,500 that includes 16 tickets, cocktails, and a catered picnic supper.

- BECOME A CONCERT SPONSOR: Companies have the opportunity to name a BSO concert in Symphony Hall or at Tanglewood. Sponsor benefits include recognition on the concert program page, a full-page ad in the program book, twenty complimentary tickets, and the opportunity for a private reception. In addition, sponsoring companies receive special recognition in the weekly BSO program books.

The BSO Salutes Key Business Leaders at The Exclusive Leadership Dinner

On Saturday, September 19, 1992, Symphony Hall will be transformed into the Moulin Rouge of nineteenth-century Paris as the chief executives of more than 175 leading New England businesses and their guest will gather for this spectacular black-tie affair. The exclusive *Leadership Dinner* honors the CEO of each Presidents at Pops sponsoring company, companies that purchase a full sponsorship package or more to A Company Christmas at Pops, and donors who contribute \$5,000 or more to the BSO Business Fund. The BSO salutes this distinguished group of executives with an elegant evening of entertainment, fine dining, and dancing.

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What Are The Benefits For Your Company?

With a contribution of \$1,500 or more to the BSO Business Fund, Presidents at Pops, or A Company Christmas at Pops, you will become a member of the Business and Professional Leadership Association. This membership entitles you to the following benefits:

PROGRAM RECOGNITION: Your company and senior executive will be listed in the BSO and Pops program book throughout the season, reaching a distinguished audience of more than 300,000 concertgoers.

BERANEK ROOM: This private patron's lounge provides a gracious setting for meeting and relaxing with friends and associates before concerts or during intermission. The Beranek Room is located off the corridor adjacent to First Balcony Left. Coffee, tea, and bar service is available, and a member's coat room is located nearby.

ADVANCE TICKET RESERVATIONS: Members will receive advance ticket order forms to purchase tickets for the sell-out Holiday Pops and Tanglewood concerts before they are available to the public.

TICKET ASSISTANCE: Members may obtain concert tickets on short notice, depending upon availability, by calling the BSO Corporate Development office at 617-638-9270.

CORPORATE CORNER AT POPS: Six choice tables at selected Pops concerts are reserved exclusively for BSO Business Fund donors of \$1,500 or more. Tables are sold at full price with the following exceptions:

1. A gift of \$2,500 to the BSO Business Fund entitles the donor to one table free of charge.
2. A gift of \$5,000 to the BSO Business Fund entitles the member to two tables free of charge.

Ticket requests should be made at least two weeks prior to the concert of your choice to assure the availability of tickets.

To find out more about how your company might benefit from membership in the BPLA, contact Marie Pettibone, Corporate Development, at (617) 638-9278.



Honorary Chairmen

The *Presidents at Pops* Honorary Chairmen are leading senior executives from the Boston business and professional community who have generously supported the Boston Symphony Orchestra for many years. The BSO and the *Presidents at Pops* Committee are most grateful to the following people for their very special support.

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The Presidents at Pops Committee wishes to express its gratitude to the following for their generous contributions to this evening's gala.

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Menu

June 3, 1992

Fresh Native Crabmeat Dijonnaise

Roast Sirloin of Beef au Poivre
with
Butternut Squash Ravioli with Cloves
and
Julienne of Carrots with Fine Herbs Vinaigrette

Sourdough Hard Roll with Horseradish Butter

Lemon Mousse
with a
White Chocolate Chunk Cookie

*Coffee is available at table locations; please ask your waitress.
Balcony coffee service is available in the Cabot-Cahners Room.*

A trash bag has been provided for your convenience.

*Please take your desk tray home with you,
compliments of Staples, Inc.*

About the Pops



The Boston Pops Orchestra

John Williams

Conductor

First Violins

Tamara Smirnova-Sajfar

Leo L. Beranek Chair

Max Hobart

Edward and Bertha C. Rose Chair

Laura Park

Bo Youp Hwang

Gottfried Wilfinger

Fredy Ostrovsky

Leo Panasevich

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill

Vyacheslav Uritsky

Ronald Knudsen

Joseph McGauley

Leonard Moss

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

Ronan Lefkowitz

*Jennie Shames

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke

*Si-Jing Huang

*Victor Romanul

‡Joseph Conte

‡Daniel Banner

‡Gerald Itzkoff

Violas

Robert Barnes

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

‡Anne Black

‡David Rubinstein

Harry Ellis Dickson

Associate Conductor Laureate

Cellos

Martha Babcock

Helene and Norman L.

Cahners Chair

Sato Knudsen

Joel Moerschel

*Robert Ripley

Luis Leguía

Carol Procter

*Ronald Feldman

*Jerome Patterson

*Jonathan Miller

*Owen Young

Basses

Lawrence Wolfe

Bela Wurtzler

John Salkowski

*Robert Olson

*James Orleans

*Todd Seeber

*John Stovall

Flutes

Fenwick Smith

‡Elinor Preble

Piccolo

Geralyn Coticone

Oboes

Keisuke Wakao

§Wayne Rapier

‡Ira Deutsch

English Horn

Laurence Thorstenberg

Clarinets

Thomas Martin

‡William Wrzesien

Bass Clarinet

Craig Nordstrom

Bassoons

Richard Ranti

Roland Small

Contrabassoon

Richard Plaster

Ronald Feldman

Assistant Conductor

Horns

Richard Sebring

Daniel Katzen

Jay Wadenpuhl

Richard Mackey

Jonathan Menkis

Trumpets

Timothy Morrison

Thomas Rolfs

Peter Chapman

‡Bruce Hall

Trombones

Norman Bolter

‡Douglas Wright

Bass Trombone

Douglas Yeo

Taba

Chester Schmitz

Timpani

Arthur Press

Percussion

Thomas Gauger

Frank Epstein

William Hudgins

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Harp

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Bob Winter – Piano

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Lynn Larsen

Harry Shapiro

Librarians

Marshall Burlingame

William Shisler

James Harper

Stage Manager

Alfred Robison

*Participating in a system of rotated seating within each string section

§On sabbatical leave

‡Substituting, 1992 spring season



In January 1980 John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Mr. Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Mr. Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy films, including *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, *Indiana Jones and the Last Crusade*, *Always*, *Stanley and Iris*, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *Indiana Jones and the Temple of Doom*, *Return of the Jedi*, *E.T. (the Extra-Terrestrial)*, *Raiders of the Lost Ark*, *The Empire Strikes Back*, *Superman*, *Close Encounters of the Third Kind*, *Star Wars*, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty Academy Award nominations and has been awarded four Oscars and fifteen Grammys, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.* In 1992 he received two Academy Award nominations, for the score to *JFK* and the song "When You're Alone" from the film *Hook*. His current project is the score to the film *Far and Away* starring Tom Cruise.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include the theme for the 1988 Summer Olympics and a clarinet concerto, which was performed at the 1991 Boston Pops concert at Tanglewood.

The soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records. Many of Mr. Williams' film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops in Space*, *Pops on the March*, *Aisle Seat*, a collaboration with soprano Jessye Norman entitled *With a Song in My Heart*, a collection of favorite Americana entitled *America, the Dream Goes On*, *Swing, Swing, Swing, Bernstein by Boston*, *Pops in Love*, *By Request . . .*, an album of music by John Williams, Holst's *The Planets*, *Digital Jukebox*, *Pops Britannia*, featuring music of the British Isles, *Salute to Hollywood*, *Pops à la Russe*, an album of favorite Russian music, and an all-Gershwin album entitled *Pops by George*. The first recording by John Williams and the Boston Pops Orchestra on the Sony Classical label, *Music of the Night*, an album of contemporary and classic show tunes, was released in 1990. Also for Sony Classical, they have recorded a collection of favorite marches entitled *I Love a Parade*, an album of John Williams' music for the films of Steven Spielberg entitled *The Spielberg/Williams Collaboration*, and, their most recent release, *The Green Album*, which includes "This Land Is Your Land," "Simple Gifts," and "Theme for Earth Day."

Mr. Williams has led the Boston Pops Esplanade Orchestra on United States tours in 1985 and 1989, and on a tour of Japan in November 1987. He led the Boston Pops Orchestra on a tour of Japan in June 1990. In 1992 he will lead the Boston Pops Esplanade Orchestra on its sixth tour of United States summer festivals. Mr. Williams has also appeared as guest conductor with a number of major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Denver Symphony, the Indianapolis Symphony, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. He holds honorary degrees from such American colleges and universities as Berklee College of Music in Boston, Northeastern University, St. Anselm College, Tufts University, the University of South Carolina at Columbia, Boston University, the New England Conservatory of Music, and the University of Massachusetts at Boston.

The Boston Pops

In 1881, Henry Lee Higginson, the founder of the Boston Symphony Orchestra, wrote of his wish to present in Boston "concerts of a lighter kind of music." The first Boston Pops concert, on July 11, 1885, represented the fulfillment of his dream. Called the "Promenade Concerts" until 1900, they combined light classical music, tunes from the musical theater, and an occasional novelty number. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; Mr. Williams led the Boston Pops Orchestra on a tour of Japan in June 1990. The Boston Pops Esplanade Orchestra has made five tours of United States

summer festivals and in November 1987 visited Japan with John Williams. In 1992 John Williams will lead the Boston Pops Esplanade Orchestra on its sixth tour of U.S. summer festivals.

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the eighteenth conductor of the Boston Pops and the first who was American-born. One of Fiedler's great dreams was to establish a series of free outdoor orchestral concerts for the people of Boston. In 1929, this dream became a reality when he organized the first Esplanade Concerts, which took place on the banks of the Charles River. Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams has retained the format of the early Pops programs, with an opening third of light classical music, a middle third often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theater or film scores.



Tonight's Program



Program

Boston Pops Orchestra *John Williams, Conductor*

Wednesday evening, June 3, 1992, at 8:00

Presidents at Pops

Presenting

Marvin Hamlisch

with

Michael Keller, *conductor and drummer*, and Stephen Lehew, *vocalist*

Overture to <i>A Chorus Line</i>	Hamlisch
Suite from <i>Sophie's Choice</i>	Hamlisch
<i>They're Playing My Song</i> Medley	
<i>They're Playing My Song</i>	Hamlisch/Carole Bayer Sager
<i>Fallin'</i>	Hamlisch/Carole Bayer Sager
<i>The Last Time I Felt Like This</i>	Hamlisch/Alan and Marilyn Bergman
<i>If You Really Knew Me</i>	Hamlisch/Carole Bayer Sager
Theme from <i>Ice Castles</i>	Hamlisch/Carole Bayer Sager
Mr. Lehew	

INTERMISSION

Solace	Joplin
Rent-A-Composer	
Pineapple Rag	Joplin

INTERMISSION

Songs I Wish I'd Written	Gershwin, Bernstein, Sondheim
The Way We Were	Hamlisch/Alan and Marilyn Bergman
One Song	Hamlisch/Alan and Marilyn Bergman
Mr. Lehew	

Baldwin Piano

The Boston Pops Orchestra and John Williams may be heard on
Sony Classical and Philips Records

The Boston Pops New Music Program is principally funded

Marvin Hamlisch



Marvin Hamlisch's initial success came in the 1960s, with the hit song "Sunshine, Lollipops and Roses," recorded by Lesley Gore, and with *The Swimmer*, the first of his numerous scores for motion pictures. In the 1970s, Mr. Hamlisch earned three Academy Awards, for the theme song and score to *The Way We Were*, and his adaptation of Scott Joplin's music for *The Sting*. Later in the decade came *A Chorus Line*, which earned the composer the Tony Award, the New York Drama Critic's Circle Award, the Theatre World Award, and the Pulitzer Prize; it has become the longest-running Broadway show in history. Mr. Hamlisch followed this with his second Broadway musical, Neil Simon's *They're Playing Our Song*. During the 1980s, Marvin Hamlisch began performing in concerts around the world, while continuing his work in film with *Ordinary People*, *Sophie's Choice*, and *Three Men and a Baby*. More recently Mr. Hamlisch has written "One Song," a "global anthem" with lyrics by Alan and Marilyn Bergman, which will be performed in this evening's concert. His *Anatomy of Peace*, a 25-minute sym-phonie work commissioned by the Dallas Symphony Orchestra, was given its first performance in November 1991.

Marvin Frederick Hamlisch was born on June 2, 1944, in New York and was raised in a musical household. Admitted to the Juilliard School at age seven, he graduated *cum laude* with a bachelor's degree in musical composition from Queens College. He has made several Boston Pops appearances, including a performance taped for "Evening at Pops."

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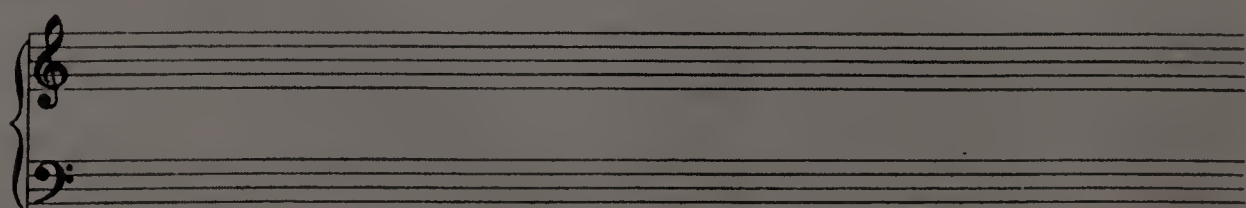
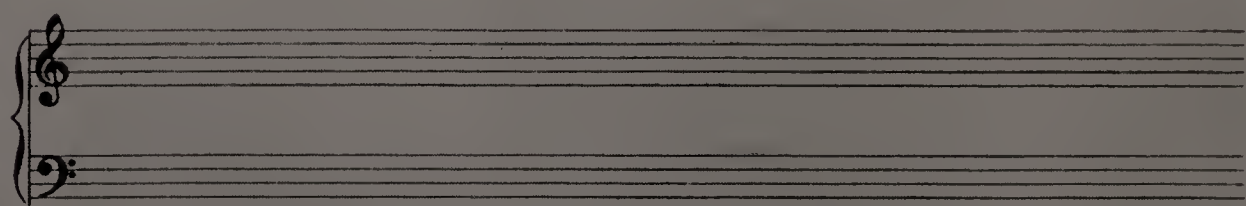
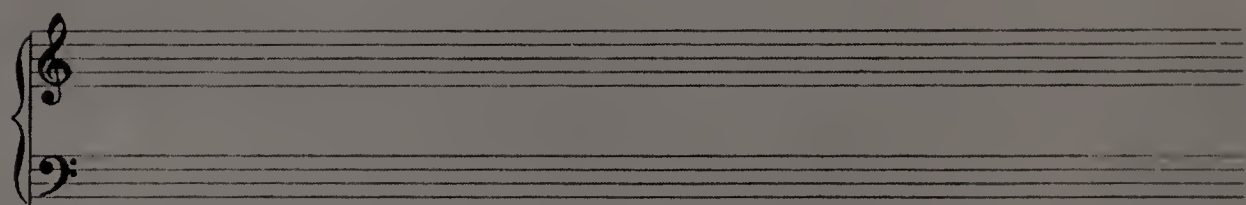
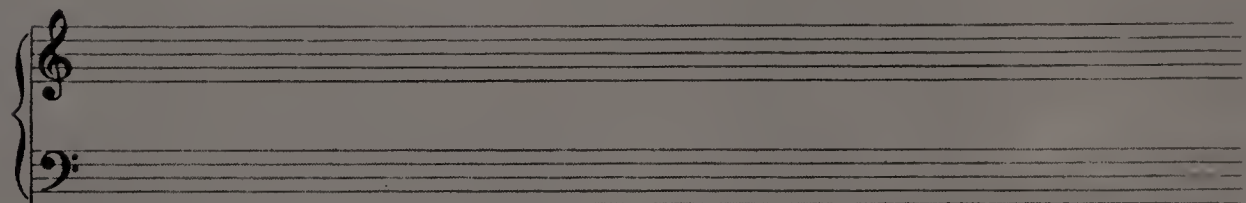
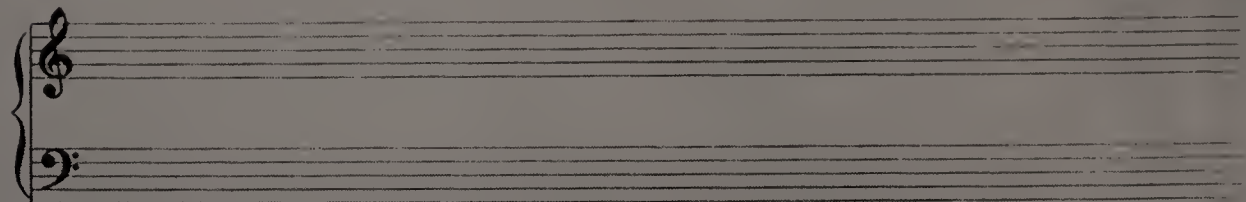
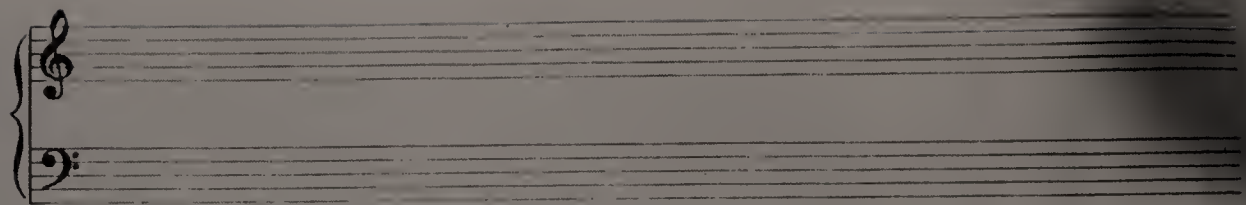
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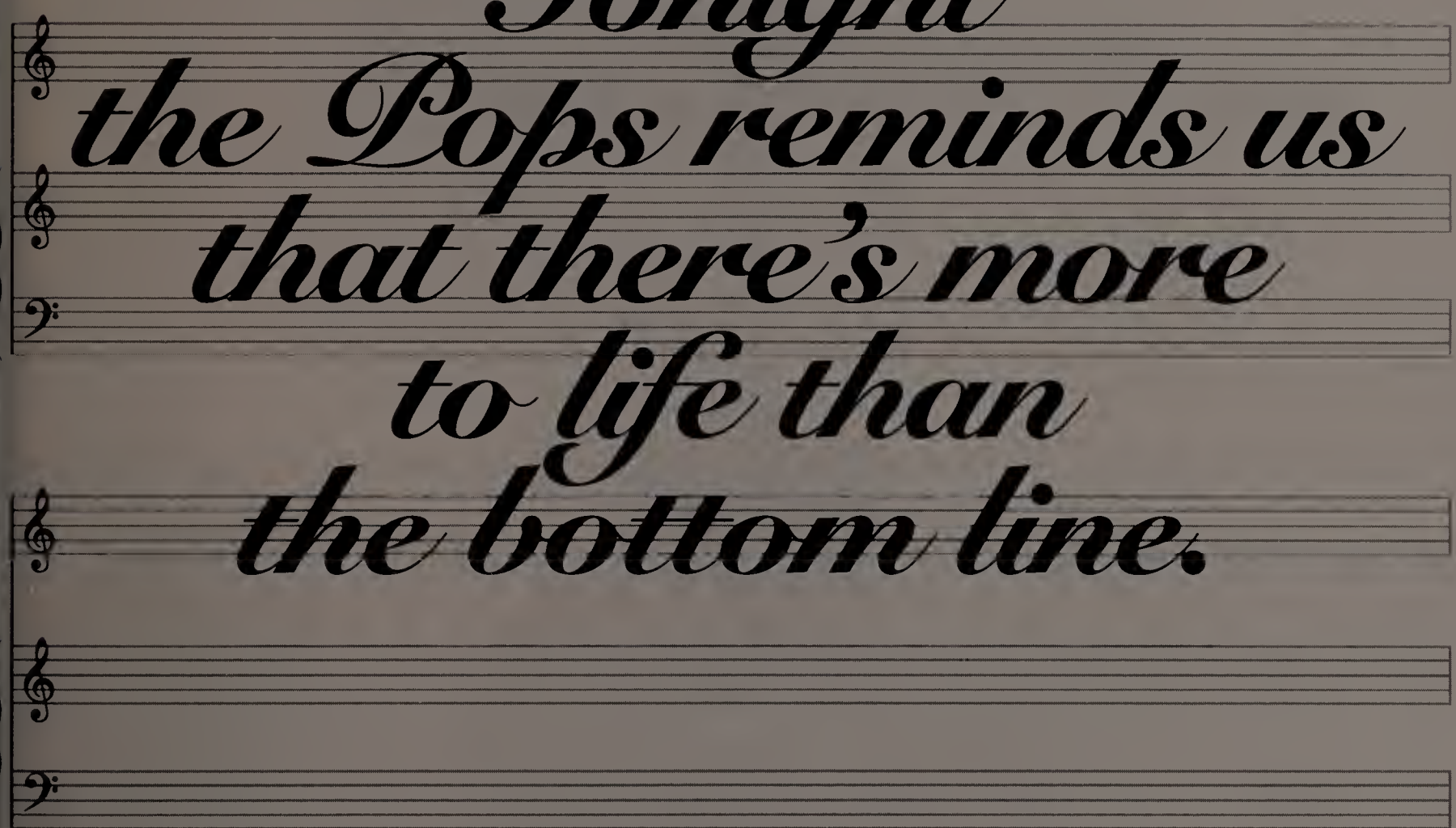
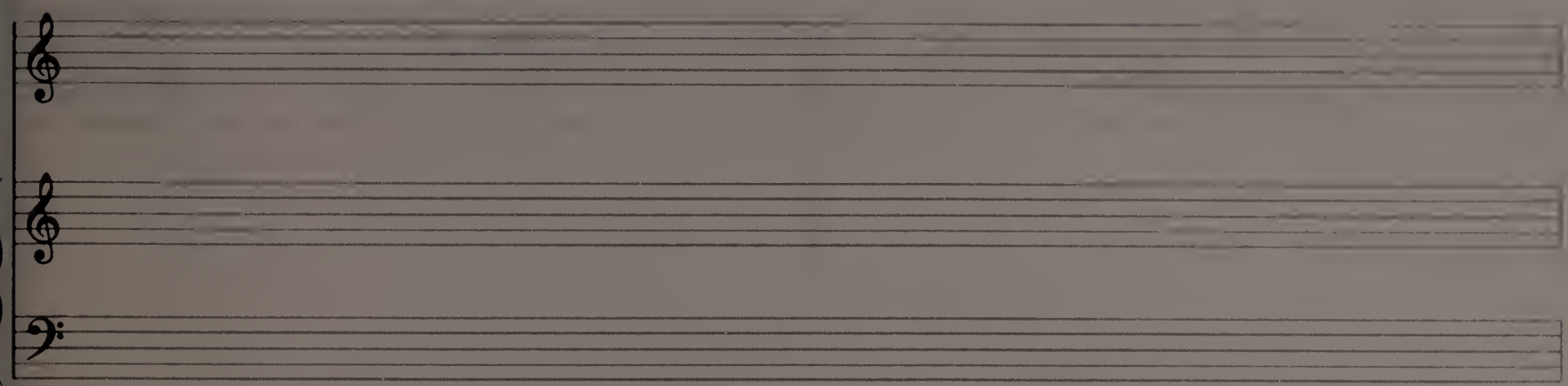
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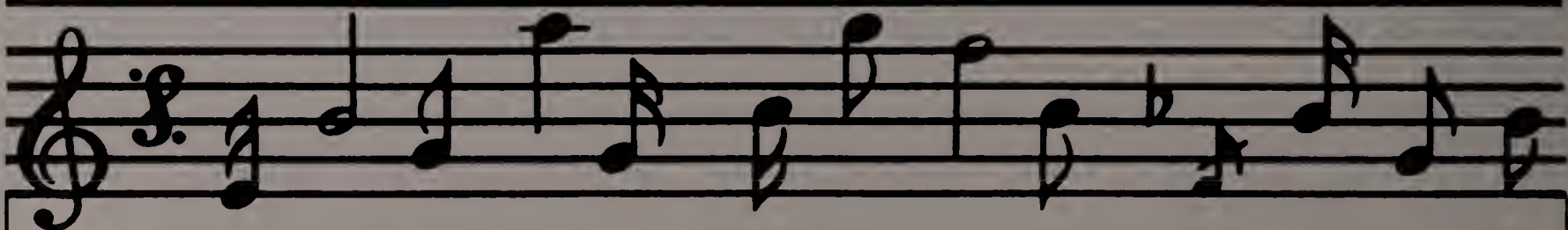


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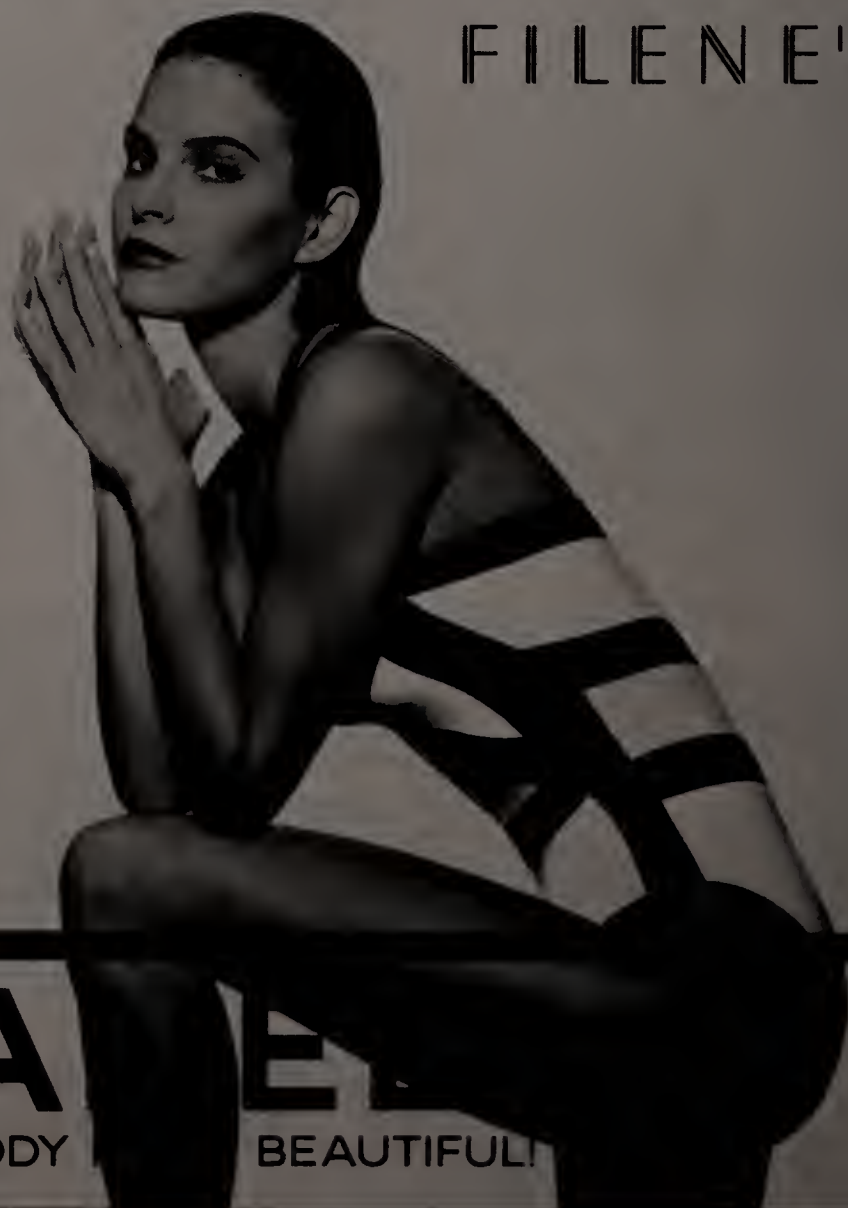
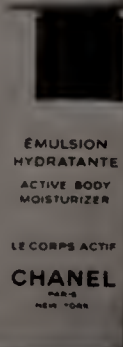
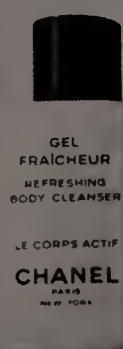


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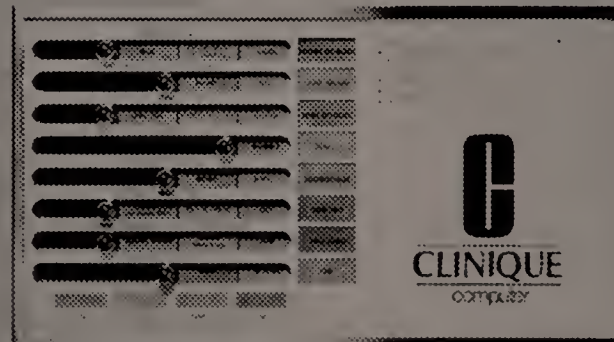
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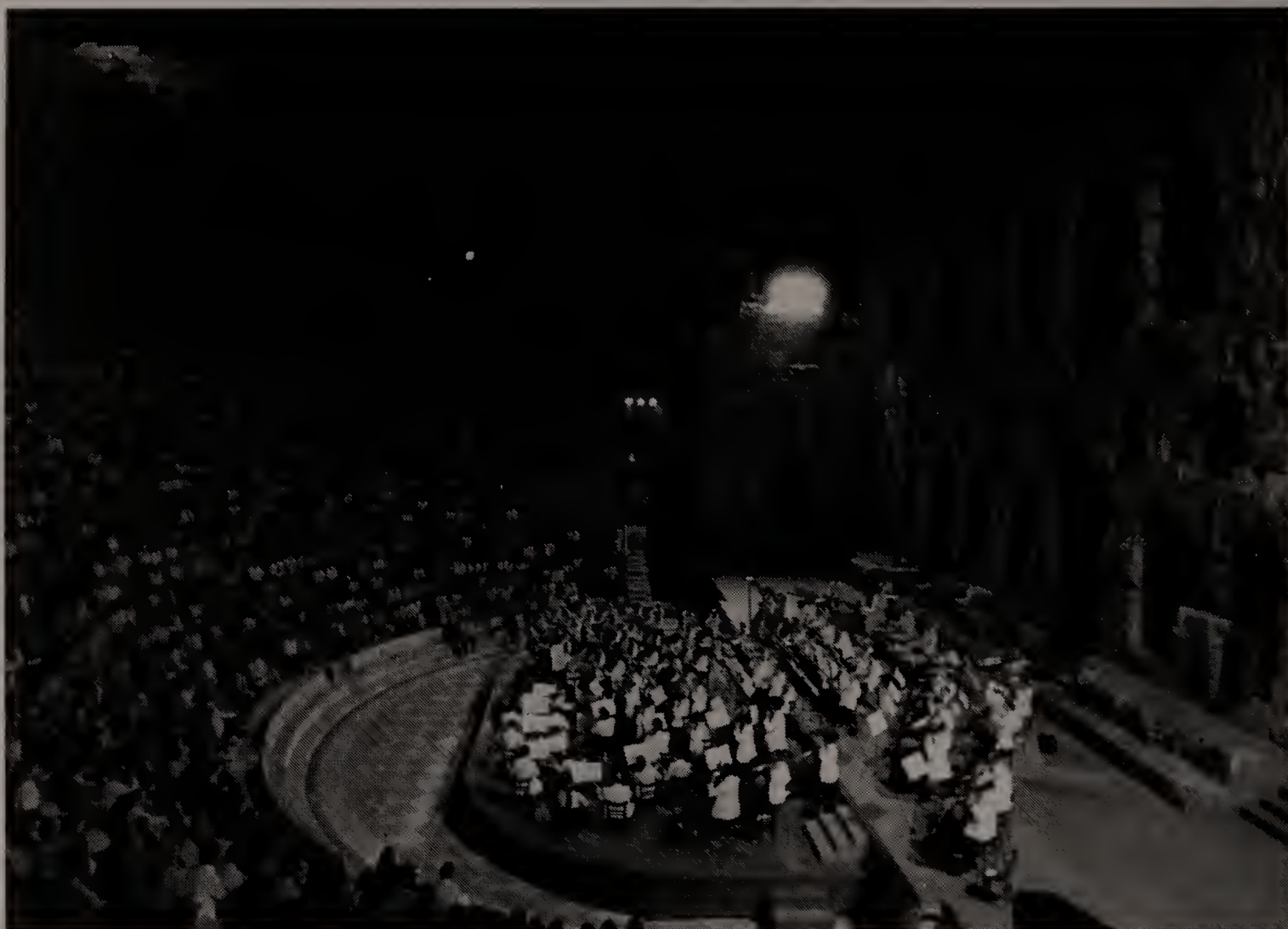


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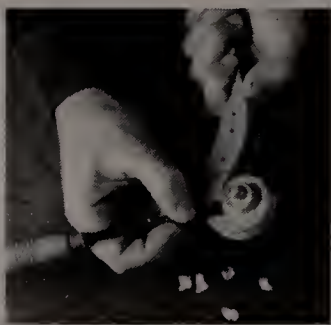
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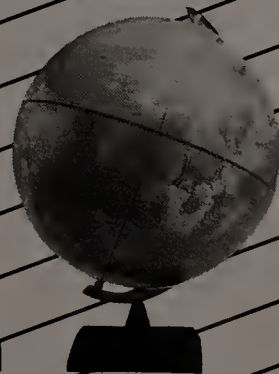
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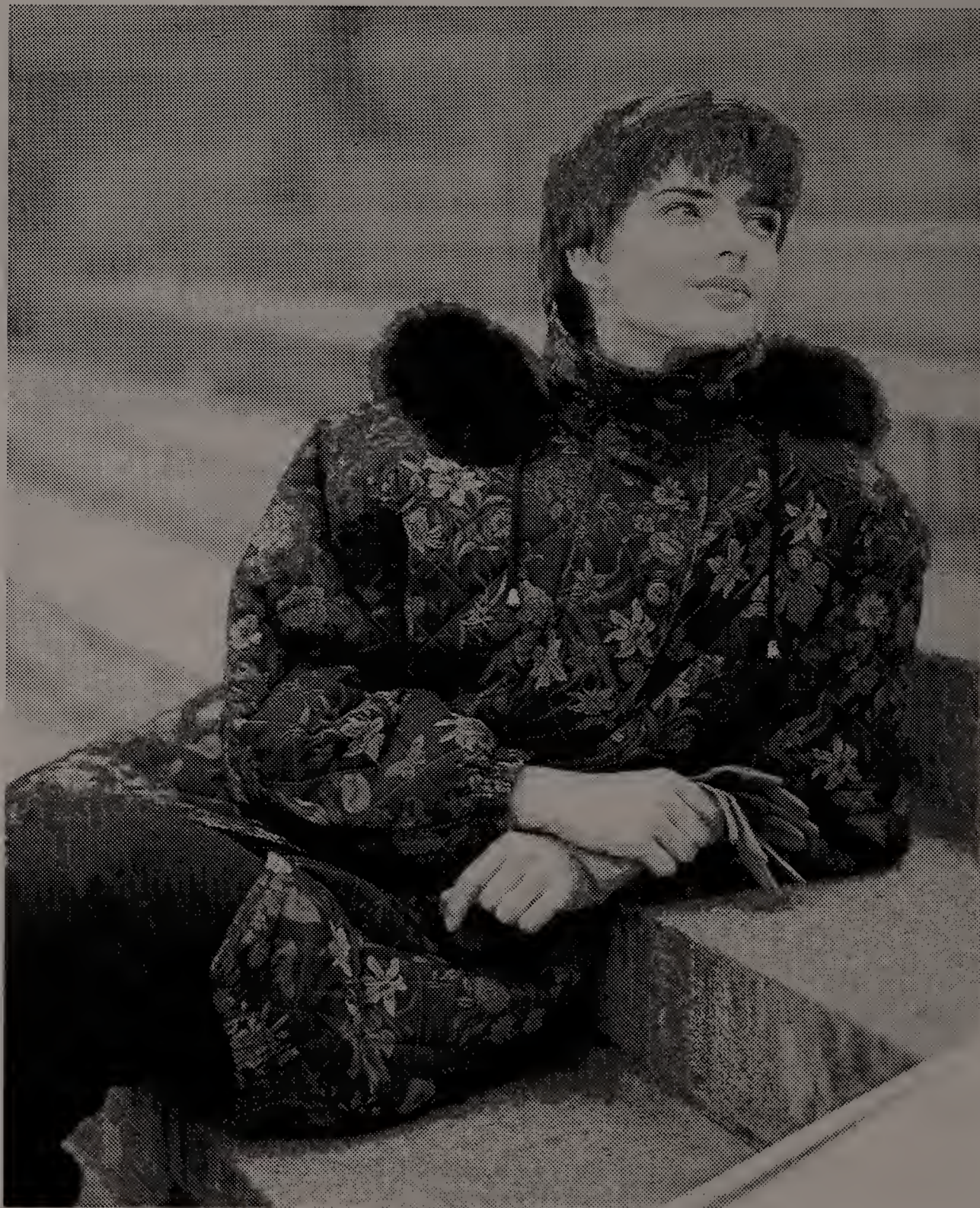
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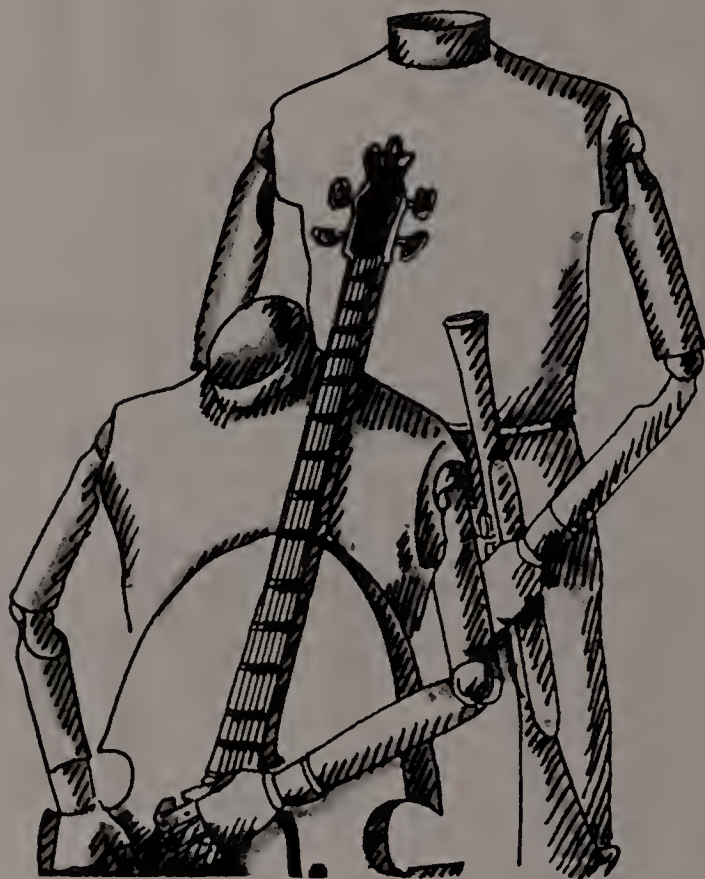
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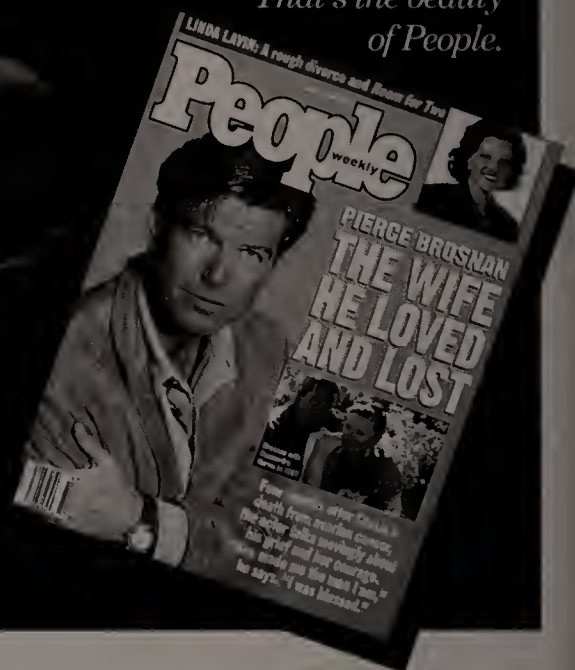
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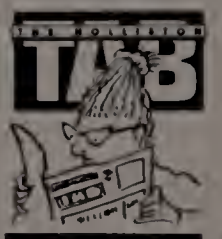
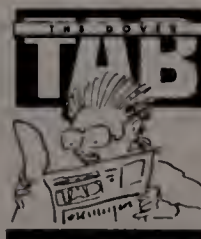
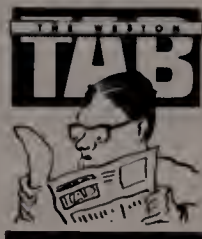
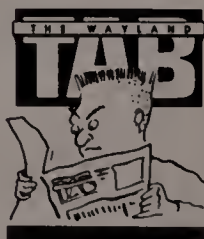
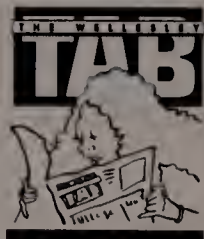
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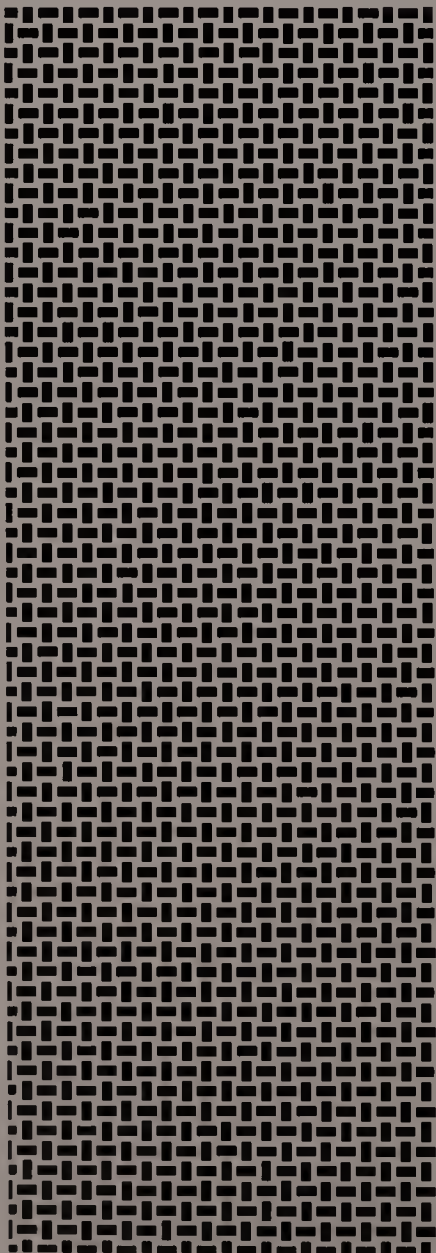
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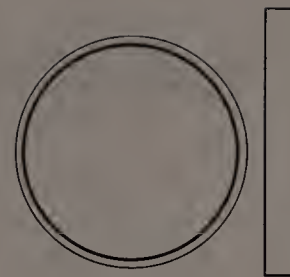
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